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ily come under the same general explanation (cf. *Dial. of Mexico City*, § 43).

§ 170. In view of the total absence of examples, why should we suppose that the forms *vosotros*, *nosotros* existed "en una época temprana"?

§ 183. In connection with *hogaño* (<*hoc anno*) cf. *eganyo* (Brutails, 158).

§ 261. To the list of contracted futures add e. g. *orré* (*oir*).

§ 428. As an example of the plural of compound nouns the Old Spanish *lugarestenientes* is of interest.

§ 457. This is an interesting treatment of change in gender caused by assimilation; for example the masculine gender of rivers on account of *rio*, of mountains on account of *monte*, etc. Compare also the feminine gender and singular number of *Campos* or *Campos Góticos* in Old Spanish, for which we may find an explanation in *tierra de Campos*.

§ 503. Apropos of the accentuation of the enclitic pronoun in imperatives, the Mexican dialect contains a curious syntactical expression, *¡andale!* 'Go away!'

§ 555. The postposition of the adjective *otro* in Old Spanish is worthy of note: "Quando los ladrones otros vieron su señor muerto, comengaron de fuyr" (*Carlos Maynes*, in *Libros de Caballerias*, ed. Bonilla, I, p. 519b); "non miró las batallas otras del reino" (*Ultramar*, 420b); "no queria, otrosi, que hombre ninguno otro ni mujer los tomase en los brazos" (*ibid.*, 94b).

§ 559. To the syntactical uses of *cada* add Old Spanish *cadaunos*.

§ 628. Adverbs of place not only may have an attributive character, as illustrated by Hanssen, but may be used substantively; cf. *aquel entonces*, *esta aquí*.

§ 650. This interesting section on the special uses of the conjunction *que* may be supplemented by the valuable note in Rodríguez Marín, *Rinconete y Cortadillo*, pp. 365-368. Hanssen's statement that "se puede suprimir el *que*," followed by two short illustrative examples, seems rather inadequate treatment of this important phenomenon. Furthermore, Hanssen seems to state that the use of the

substantive *que*-clause as object of the preposition *de*, was a usual construction in Old Spanish; in reality, the construction in question is comparatively rare.

§ 729. The preposition *fasta* frequently means 'within' in Old Spanish, especially in legal prose; cf. "esta manda estonze deve seer firme, si fuere mostrada antel obispo fasta VI meses" (*Fuero Juzgo*, p. 41a). Aragonese *tro a* may have the same meaning (cf. Brutails, 14).

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Hexen, Teufel und Blocksbergspuk in Geschichte, Sage und Literatur, von KARL KNORTZ. Annaberg, Sachsen: Grasers Verlag (Richard Liesche). 169 pp., M. 2.40.

That universally curious scholar, Dr. Karl Knortz of North Tarrytown, New York, has published a new volume which should prove of considerable value to students of "Faust" in particular, and in general to those who are interested in the myriad manifestations of human superstition. He has drawn together from every imaginable source a mass of legend and anecdote concerning the witches of all times and countries; and in his third and final chapter he has collected all the available information concerning the principal characters in the earlier Walpurgisnacht. Frau Baubo, who opens the festivities, is given considerable attention, and her unusual mount much more. The treatment of the fair and dangerous Lilith is extended and curious, involving such a bibliography of works of pure literature which have taken her for a theme, as could not easily be found elsewhere. The nameless fair one from whose mouth the red mouse escaped furnishes the occasion for a bewilderingly long list of similar superstitions from every quarter of the globe. Various other details of the story are illustrated quite as voluminously; and the volume closes with an interesting account of the jovial annual Walpurgisfest on the Brocken, with the text of the metrical "Devil's Sermon"

read at the 1903 conclave. As usual, the author has observed less system in arranging his material than might easily have been possible; but though the form might have been more satisfactory, the work is a useful compilation.

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BURBAGE AND SHAKESPEARE'S STAGE

To the Editors of *Mod. Lang. Notes*.

SIRS:—Mr. Watson Nicholson's review of my *Burbage and Shakespeare's Stage* (*Mod. Lang. Notes*, XXIX, 6–11), necessitates reply. The reviewer has not understood the relation between my title and my book; he has not read my preface for the explanation of my methods; he has twisted my words from their natural meaning, and torn them from their illustrative context; he has invented imaginary "claims" of mine and tilted at them as Don Quixote did at his windmills. Writers are not expected, in a non-combative book, to give repeated references to all the commonplaces of literature, nor, in writing a chapter on the deluge, to give chapter and verse every time they mention Noah's ark. I give references to all the new points made for the last fifty years. It is a little late in my day to suggest that I do not do my own work. I have worked at the British Museum since 1880, at the Guildhall Records in 1890, at the Record Office ever since, which is very well known to the officials in these departments. Many have "borrowed" from me, with or without acknowledgment, but I have never knowingly withheld "credit" from others.

It would be impossible, in these limits of space, to answer fully all the charges made in the long review, but I shall take as many as can be crowded in. Mr. Nicholson says that I have withheld from Mr. Cordy Jeaffreson the credit for the publication of the Middlesex Records. This is not true. I have given Mr. Jeaffreson as my sole "authority" on

pages 30, 72 and 149, where they ought to be. Other similar misstatements are made. Where Mr. Nicholson begins to be "systematic" (p. 7), he says that I "printed without credit to others, or as claimed (avowedly or silently) by the author as original discoveries." Among these are "two notices of the Earl of Leicester's players at Gloucester," . . . "first printed (1910) by Mr. J. T. Murray." This is a misstatement. The first time I know it to have been printed was in the *Hist. Man. Coun. Rep.*, XII, app. ix, 470, in 1891! I saw the original the following year, and I had already printed the fact in my list of the player's companies in my *William Hunnis and the Revels of the Chapel Royal*, and I would not have mentioned Mr. Murray, unless I had been writing a critical history of the English stage, which I was not doing. I do *not* give the Burbage-Brayne pleadings as new finds, but I make them more complete than they had been before, in order to make the character of James Burbage more complete, and he complains of my doing so "regardless of the fact" that Professor Wallace had printed them in Volume XIII of the *Nebraska University Studies*. Now that volume appeared after the date of my book, if it goes on regularly from Vol. IX, in 1909, which I did see. But I have not access here to that University publication. I had given the references to all the Burbage cases, and the story of them, in *Fortnightly*, 1909, and the *Athenaeum*, 16th October, 1909. He challenges my right to tell the story of the "Rose and the Swan" because Professor Wallace printed them *in extenso* in *Englische Studien* 43, p. 340 (dated April, 1911). But I had published the references and full abstracts in *The Stage*, January 6th, 1910, a year and a quarter earlier. He also blames me about Halliwell-Phillipps. If he had followed my recognitions of that writer, as well as my strictures, he would have found my remarks justified. I had to find all the references for myself. Halliwell-Phillipps does *not* give the references to the Exchequer Bills, and he could not have read the Star Chamber Case, or he would not have missed the interesting parts about Giles Alleyne's